

**Shelomith.**

Fa-ther's face! Tho' dark without, and dark within! We sure - ly have His

**Shelomith. RECIT.**

promised grace! (Guard is heard without.) A footstep

**Zerubbabel. Adagio con espress.**

nears! They come! Be strong, my soul, For God shall keep thee whole!

(Enter Capt. of Guard.)

**Capt. of the Guard. (SPOKEN.)**  
The King's decree admits of no delay. Scarce yet an hour remains; Be ready for the summons! (Exit Capt. of Guard.)

**Shelomith.**

No! no! 'tis ma - ny hours till day! Thou shalt not thus be torn a - way! Hence, (Removes her cloak and

*Tempo Primo.*

oh! my hus - band, let me stay! I'll take thy place! Oh! haste a - way!  
 (He clanks his chains  
 throws it about Zerubbabel.)

**Zerubbabel. (calmly.)**  
 The moments fly! Is there no hope? Mid dark - est scenes, I blind - ly grope! The  
 and drops the cloak.)

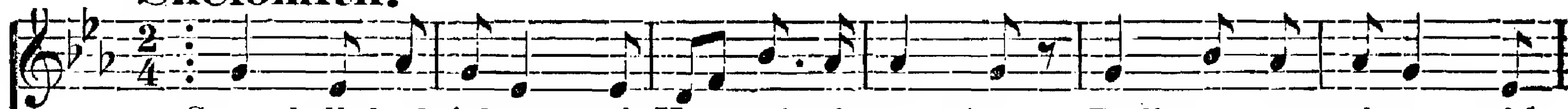
**Shelomith.**  
 light is break - ing on my soul; No bur - dens more shall o'er it roll! The  
*tr* *p*

Shep-herd's hands who leads the way, Hath turned thy dark - ness in - to day!

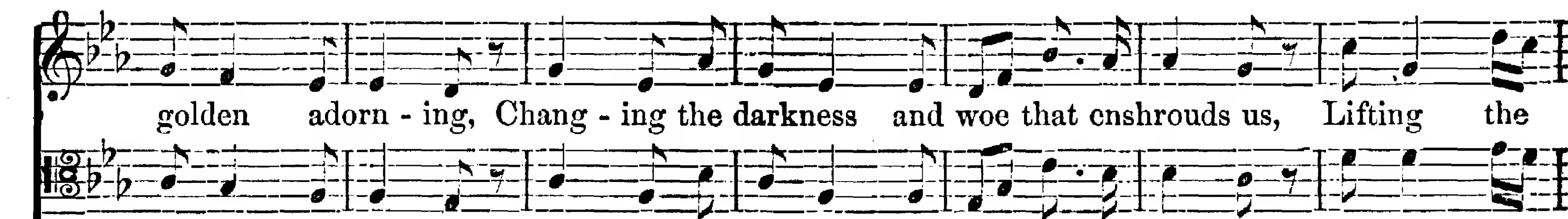
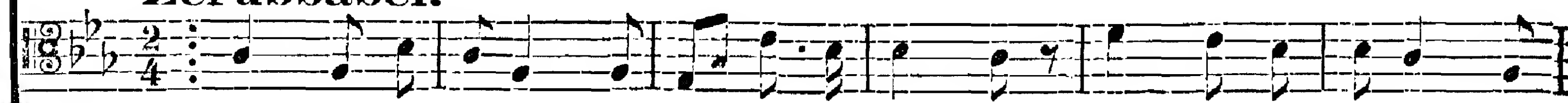
*cres - en - do.*



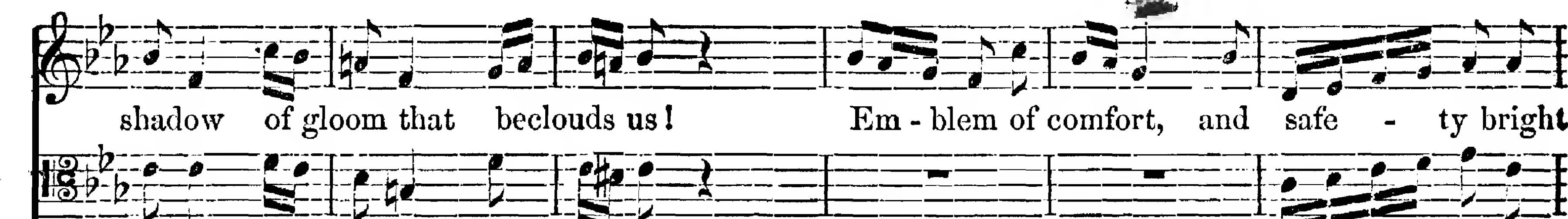
## No. 17. "SOON SHALL THE BRIGHT STAR OF HOPE." Duo.

*Allegretto.* ♩ = 96.**Shelomith.**

Soon shall the bright star of Hope gild the morning, Radiant appearing with

**Zerubbabel.**

golden adorn - ing, Chang - ing the darkness and woe that enshrouds us, Lifting the



shadow of gloom that beclouds us!

Em - blem of comfort, and safe - ty bright

Em - - blem of

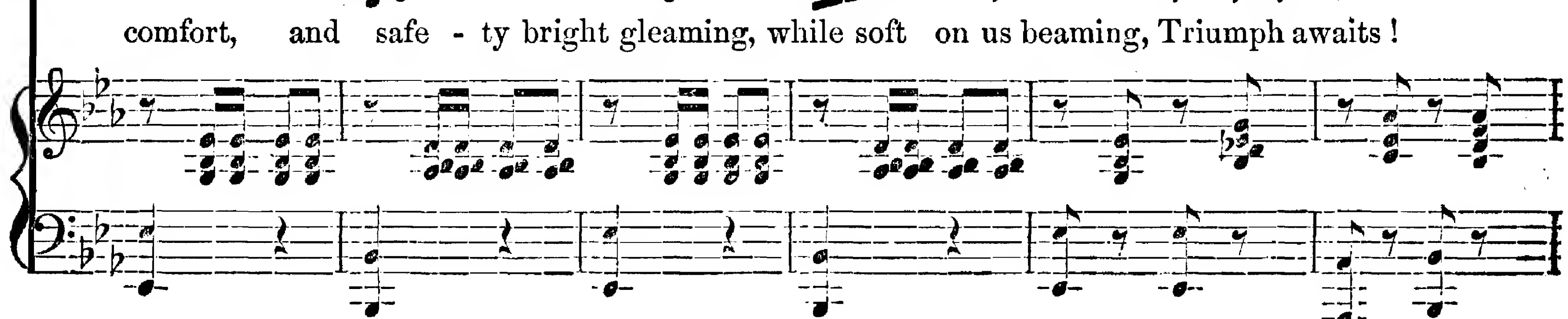


gleaming,

Saves from despairing, while

soft on us beaming,

Aye! God will



comfort, and safe - ty bright gleaming, while soft on us beaming, Triumph awaits!

hear! He standeth near, Filling with peaceful and sweetest as - -suring, with  
 Naught will we fear!

*pp*

peaceful and sweetest as - -suring, Joy - ous and per - fect for - ev - er en - dur - ing, for -

*pp*

*f sempre.*  
 ev - er, ev - er en - - - - - dur - - - -

*f*

- - - - - ing! Tri - - - - - umph a - - - - -

*ff* *ad lib.*

waits, Tri - umph a - - waits! ah! ...

*ff* *colla voce.*

1 2

..... a - waits!

*f*

*Sva.*

## DIRGE.

Grave. ♩ = 66.

Bell in F.

*pp* *Drums.* *pp* *Str.* *Vio.* *Wind.*

*Cor.* *p* *Brass.* *p* *mf* (Enter Guards.)



(Zerubbabel is taken away)

to execution, Shelomith sadly following with bitter sobs. *ff*

*mp*

*p* *pp*

*sempre.* \*

*ppp*

NOTE. — If the Dirge is found too long, close at the \*.

## PART III.

## SCENE FIRST.

Banquet Hall in Belshazzar's Palace. Tables richly spread. King, Queen, Ladies and Gents of the Court seated or standing. In the back-ground, High altar of Baal, with the Magi in attendance.

## No. 18. "HAIL TO BELSHAZZAR!" CHORUS.

*Allegro Con Spirito*  $\text{♩} = 112.$

*p* *cres* *cen*

(All stand except the King.)

*do.* *f*

*ff* Hail!... hail!... hail!.....

*ff* Hail!... hail!... hail!.....

*ff* Hail!... hail!... hail!.....

*ff*

Hail to Belshazzar, the King! Hail! all hail! Hail to the great Prince of Bel!

Hail to Belshazzar, the King! Hail! all hail! Hail to the great Prince of Bel!

Hail! all hail! Loud let our praise to him ring, Hail! all hail!...

Hail! all hail! Loud let our praise to him ring, Hail! all hail!...

Naught can his greatness ex-cel, Hail! all hail! We sing to his fame,

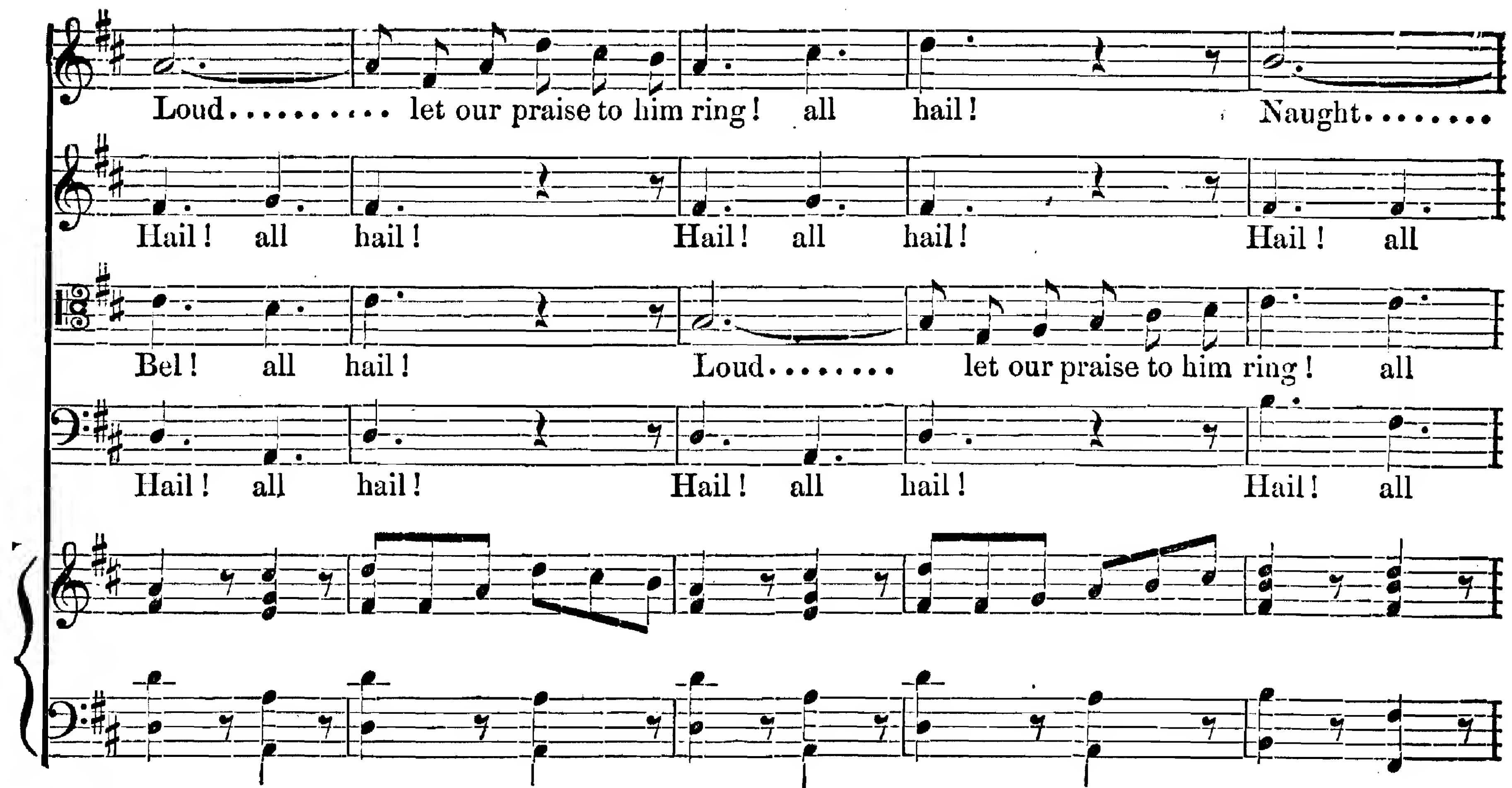
Naught can his greatness ex-cel, Hail! all hail! We



His enemies tremble with fear, Earth yields to his nod, Yet  
 bow to his name, His enemies tremble with fear, Who rules like a god, Yet

fill - eth his peo - ple with cheer, .... Hail ! ..... to Belshazzar the King ! all  
 Hail ! all hail ! Hail ! all  
 fill - eth his peo - ple with cheer, .... Hail ! all hail ! Hail ! .....  
 Hail ! all

hail ! Hail ! ..... to the great Prince of Bel ! all hail !  
 hail ! Hail ! all hail ! Hail ! all hail !  
 .... to Bel - shaz - zar the King ! all hail ! Hail ! ..... to the great Prince of  
 hail ! Hail ! all hail ! Hail ! all hail !

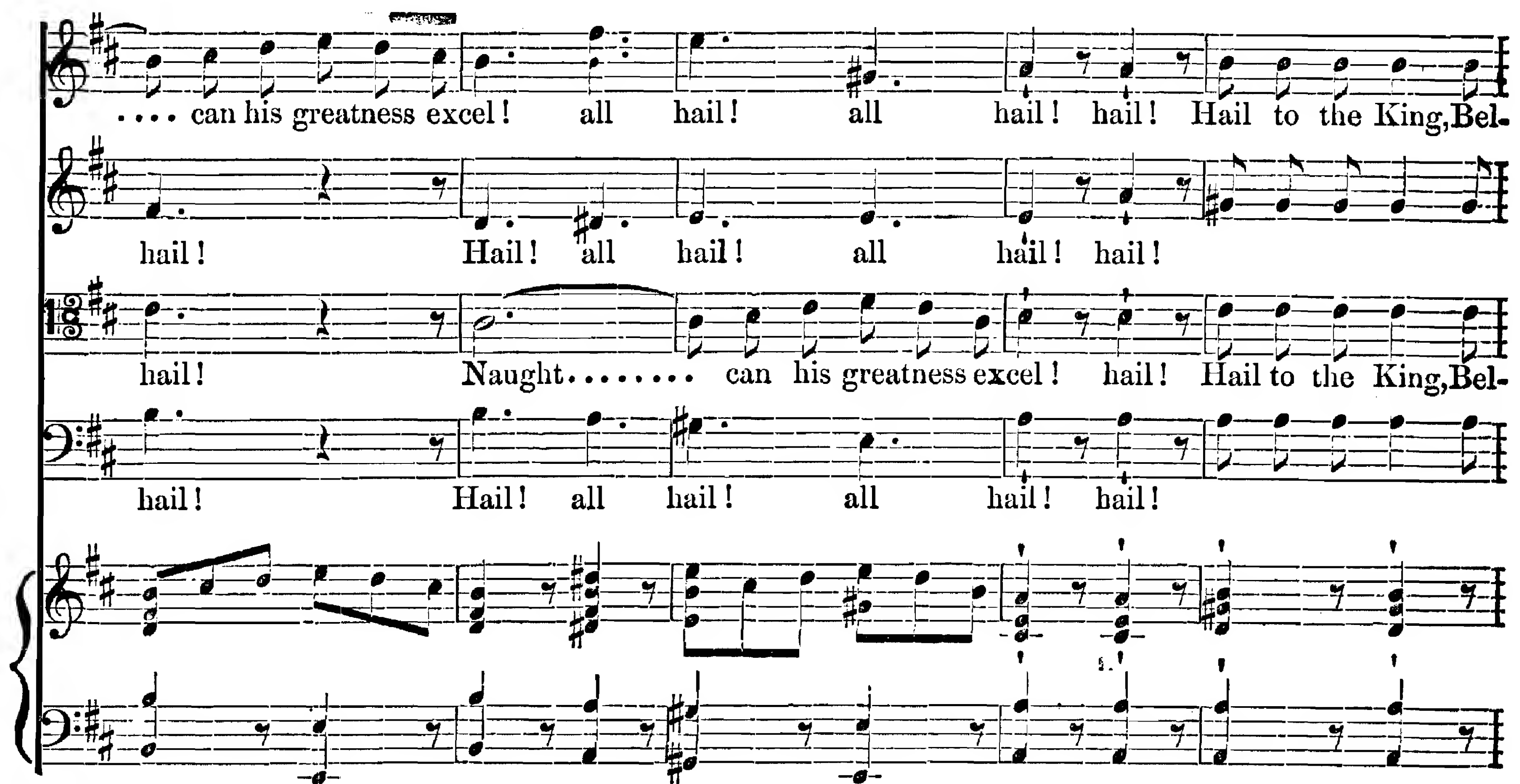


Loud..... let our praise to him ring! all hail! Naught.....

Hail! all hail! Hail! all hail! Hail! all

Bel! all hail! Loud..... let our praise to him ring! all

Hail! all hail! Hail! all hail! Hail! all



.... can his greatness excel! all hail! all hail! hail! Hail to the King, Bel-

hail! Hail! all hail! all hail! hail!

hail! Naught..... can his greatness excel! hail! Hail to the King, Bel-

hail! Hail! all hail! all hail! hail!



shazzar! all hail! Hail! all hail to the King, Belshazzar! all hail!

shazzar! all hail! Hail! all hail to the King, Belshazzar! all hail!

Hail!.....to Belshazzar,the King!..... to Belshazzar,the King!..... to Belshazzar,the

Hail! all hail! Hail! all hail! Hail! all hail!

Hail! all hail! Hail! all hail! Hail! all hail!

King! Hail to Belshazzar, the King! Hail to Belshazzar, the King! all

Hail! all hail! Hail! all hail! Hail! all

Hail! all hail! Hail! all hail! Hail! all

hail! all hail! All hail!

hail! all hail! All hail!

hail! all hail! All hail!



**Magi (At their devotions.)****(Belshazzar rises.)****Belshazzar and Cho.**

High - er, high - er, Flame as - pire, We bow to thee, great

**Magi.****Belshazzar**

Baal! High - er, high - er, God of Fire! We

**and Chorus.****Magi.**

bow to thee, great Baal! Air and sunlight, Moon and starlight, Baal formed thee,

**Belshazzar.**

Full of mys - te - ry! Sing praise to great Baal, The God o - ver

*Tempo. ♩ = 96.*

all! He giv - eth us.... triumph, The Per - sian shall fall!

Ha! ha! ha! ha! Ha! ha! ha! ha! Soon the Per - sian in dust shall lie low!

Let them storm at the gate, Naught we care for their

fate, And de - fi - ance can hurl at the foe!

**CHORUS. Belshazzar. CHORUS.** (Exit Magi.) (Chorus seat)

Ha! ha! ha! ha! Ha! ha! ha! ha! Ha! ha! ha! ha!

## No. 19. "A TOAST TO OUR BEAUTIFUL QUEEN."—SOLOS AND CHORUS.

*Tempo. Moderato.* ♩ = 69.**Tamar.**

A toast to our beauti - ful Queen, Lift ev'-ry gob - let high, An-

 The musical notation for Tamar's solo is written on a single staff in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp. The melody is simple and melodic, with lyrics written below the notes.

- to - ni - a brilliant and fair, Charms and attracts ev'-ry eye!

*rit.*

*colla voce.* *Tempo.*

 This block continues the musical notation for Tamar's solo. It includes a ritardando marking and a section marked 'colla voce' (with the voice) and 'Tempo.' (returning to the original tempo).
**Belshazzar.**

Aye, drink to our beauti - ful Queen, An-to - ni - a, beauti - ful Queen,

 The musical notation for Belshazzar's solo is written on a single staff in G major, 6/8 time. It begins with a bass clef and a key signature of one sharp. The melody is simple and melodic, with lyrics written below the notes.

Lift ev'-ry gob-let high! And drink to An-to - nia, the Queen!

*ad lib.*

*colla voce.* *tr Tempo.*

 This block continues the musical notation for Belshazzar's solo. It includes an 'ad lib.' (ad libitum) marking and a section marked 'colla voce' and 'tr Tempo.' (trill and return to tempo).



**CHORUS. (Rise.) *f***

Yes, drink to our beau-ti-ful Queen, . . . The beau-ti - ful, beau-ti - ful Queen!

Aye, drink to our Queen!

Aye, drink to our Queen! The beautiful, beauti - ful Queen!

(Chorus seated.)

Lift ev' - ry gob-let high, And drink to An - to-nia, the Queen!

And drink to the Queen!

Lift ev' - ry gob-let high, And drink to the Queen!

**Atalia.**

A toast to great Babylon's King! . . . Lift ev'-ry gob - let high! Bel -

- shazzar the mighty and wise, Wins and enchains ev' - ry eye!

*colla voce.* *Tempo.*

## Zerlina.

Aye, toast our Belshazzar, the King, Great Bab-ylon's mighti - est King!

Lift ev' - ry goblet high, And drink to Belshazzar, the King!

*ad lib.*

*colla voce.* *Tempo.*

**CHORUS. (Rise.) *f***

Drink, drink to our beauti - ful Queen, . . . And drink to our mighti - est King!

Yes, drink to our Queen,

Yes, drink to our Queen, And drink to our mighti - est King!

(Chorus seated.)

Lift ev'ry gob-let high, And drink to our King and our Queen!

to King and Queen!

Lift ev' - ry gob-let high, And drink to King and Queen!



## No. 20. "THE PRAISES OF WINE HAVE BEEN SUNG."

QUARTET.

*Andante grazioso* ♩ = 66.

SOPRANO. **Zerlina.** (or Lady of the Court.)

ALTO. **Festus.** The

TENOR. The

BASS.

ACCOMP. *mp* *mf*



po - tent and great, It has fair - est es - tate, 'Twill be

tent and great, It has fair - - - est es - tate, 'Twill be cer - -

Fill to the brim! 'Tis the noon of the Feast!

cer - tain the bat - tle to win! Ah! When the

'Twill be cer - tain the bat - tle to win!

- - tain the bat - tle to win! Ah! When the

Give the beak - ers no rest, Give the beak - ers no rest!

red wine is spent, And the king - doms are rent, When the red wine is spent, and the

red wine is spent, And the king - doms are rent, It will

Fill, fill, fill to the brim! fill, fill,

king-doms are rent, It will tri - umph! It will tri - umph! It will tri - umph o'er ....

tri-umph o'er sin, It will tri - umph! It will tri - umph! It will tri - umph

• Fill to the brim! 'Tis the noon of the Feast! Drink! drink again! drink again!

*rit.* *Tempo.* *ac - cel - er - an - do. ff*

er - ror and sin, o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

Give the beakers no rest, Give the beakers no rest, Give the beakers no

*ac - cel - er - an - do.*

sin!

sin!

rest!

## No. 21. NOW LET THE RED WINE. SONG AND MALE CHORUS.

*Tempo di Marcia.* ♩ = 100.

The piano introduction is in 2/4 time, marked *Tempo di Marcia* with a tempo of 100. It features a melody in the right hand with triplets and a bass line with chords. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo).

**Belshazzar.**

1. Now let the red wine flow full and free, Drink! Drink! and cast care away!  
 2. (OMIT.) ..... rev-el here, Drink! Drink! aye, drink deeper yet!

Fill up to the brim and hap-py be, Drink! Drink! en-joy life to-day!  
 Toss out to the winds each fool-ish fear, Drink! Drink! all sor-row forget!

Drink.... to woman's eyes so bright, Fair - - - er than the glow-ing day,  
 Drink.... while mirth is flow-ing free, High - - - est tide en-joy to-day,

Charm - - ing us with keen de-light; Drink! drink! and drive care away! Yes, a-  
 Drink ..... and ev-er hap-py be; Drink! drink! and drive care away! Yes, a-



way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....  
 way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....

(At second verse of chorus the handwriting appears, at which the people are terrified, but it goes steadily on to completion.)

### Belshazzar.

.... Drive it away!  
 Drive it away!

CHORUS.  
 TENOR.

1. Now let the red wine flow full and free, Drink! drink! and cast care away! Fill up to the brim and  
 1st Bass.

2. Light hearted and gay, we rev-el here, Drink! drink! aye drink deeper yet! Toss out to the winds each  
 2nd Bass.

1. Then Drink..... to woman's eyes so bright,  
 2. Then Drink..... while mirth is flow - ing free,

hap - py be, Drink! drink! en - joy life today! La la la la la la la la la la  
 fool - ish fear, Drink! drink! all sorrow forget! La la la la la la la la la la

After Da Capo omit this and go to double bar lower brace.

*lunga pausa.*

2. Light hearted and gay we Drink! drink! and drive care a - way ! Drive it away !

way !.....

Drink! drink! and drive care a - way ! Drive it away !

.....

Drink! drink! and drive care a - way ! Drive it away !

way !.....

Boisterous laughter is now heard from Belshazzar and his lords, which suddenly ends as each discovers the handwriting.

2d time.

## No. 22. BEHOLD! GREAT BAAL! SAVE, O SAVE!

RECIT. AND CHORUS.

*Allegro Molto Agitato.* ♩ = 144.

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *Allegro Molto Agitato* with a tempo of 144 beats per minute. The piano part features a driving bass line and chords in the right hand. The vocal part for Belshazzar enters with the lyrics "Behold! Great Baal! Save, O save!". The piano accompaniment includes dynamic markings such as *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *ff* (fortissimo). The score then transitions to a section for "Belshazzar with Chorus", where the vocal parts sing "Baal! save! O save! Great Baal,". This is followed by a section for the "CHORUS" with the lyrics "hear our cry! Save us!". The piano accompaniment continues throughout, providing a rhythmic and harmonic foundation for the vocal lines.

**Belshazzar.**  
Behold! Great Baal! Save, O save!

**Belshazzar with Chorus.**  
Baal! save! O save! Great Baal,

**CHORUS.**  
hear our cry! Save us!



Save us! Save us, ere we die!

*p*

*pp*

**Belshazzar. RECIT. (To Festus.)**

Bring in the Astrologers and wise, the Chal-deans and the sooth sayers!

*f*

For whosoever shall make known unto me, The in-ter-pre-ta-tion there - of Shall be clothed in

scarlet, And have a chain of gold about his neck, And be *third* ruler of my kingdom!

## MARCH OF THE MAGI.

(Exit Lord Chamberlain and re-enter with Magi and other wise men bearing scrolls and books, who make efforts to interpret the writing.)

*Tempo di Marcia.* ♩ = 100.

*Intro.*

*March.*

The musical score for "March of the Magi" is written for piano in 2/4 time. It begins with an "Intro." section marked *f* (forte), featuring a melody in the right hand and a supporting bass line in the left hand. This is followed by a "March." section, also marked *f*, which continues the melodic and harmonic development. The score includes several dynamic markings: *f* (forte) at the beginning of the Intro and March sections, *mp* (mezzo-piano) in the middle of the March section, and *p* (piano) at the start of the Trio section. The Trio section is marked *p* and includes the instruction "Ben marcato il canto." (Well marked the song). The Trio section features a more complex melodic line in the right hand, often using triplets, and a steady bass line. The score concludes with a final flourish in the right hand and a sustained bass line.

## No. 23. "O, KING! OUR INCANTATIONS FAIL." RECIT.

*Moderato.* ♩ = 80.**Magi.** In Unison.

First system of the musical score. It features a vocal line for the Magi in unison, starting with a whole rest followed by a half note 'O'. Below it is a piano accompaniment in C major, 4/4 time, with a tempo of Moderato (♩ = 80). The piano part consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamic markings of *f* and *p* alternating.

Second system of the musical score. The vocal line continues with the lyrics: "King! our in - - - can - ta - tions fail, In this dread". The piano accompaniment continues with the same eighth-note pattern.

Third system of the musical score. The vocal line continues with the lyrics: "hour of need; For on - ly Baal with pow'r supreme, Could". The piano accompaniment continues with the same eighth-note pattern.

**Belshazzar.** RECIT. (Enter Nitocris.)

Fourth system of the musical score. It begins with a recitative for Belshazzar. The vocal line has the lyrics: "this . . . . strange writing read! Away! ye are not wise or great, To". The piano accompaniment continues with the same eighth-note pattern.

(Magi go to the Altar and remain kneeling.)

Fifth system of the musical score. The vocal line continues with the lyrics: "fail in such a time as this, Away! and lost be each estate! From all our service we dismiss!". The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.



## No. 24. "O KING! LIVE FOREVER!" RECIT.

Nitocris.

O King, live for-ev - er!

Let not thy thoughts trouble thee, Nor let thy countenance be changed! There is a man in thy

kingdom, In whom dwelleth the spirit of the ho - ly gods; Whom the King, thy father, made

mas-ter of the wise men; For an excellent spirit was found in him, And understanding of all hidden things, And

(Exit Festus, who returns with Daniel.)

Dan - iel is his name! Behold! now, let this Daniel be called! And he will show the interpretation!

## No. 25. "ART THOU THAT DANIEL?"

AIR AND CHORUS.

*Piu Moto.* ♩ = 100.**Belshazzar.**

Art thou that Daniel,

Whom the gods have given understanding? Behold! my wise men the writing failed to

read, And the doubts dissolve!

If thou wilt now the words in - ter - - pret, Thou in scar - let shalt be

clothed, And a chain of gold shall wear, And be third ruler of my kingdom!

*colla voce.*

*ad lib.*

*colla voce.*

*Tempo.*

*f*

## CHORUS. (Rise.)

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

(Chorus seated.)

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

*Agitato.*

## No. 26. "THY GIFTS BE TO THYSELF." RECIT.

Daniel.

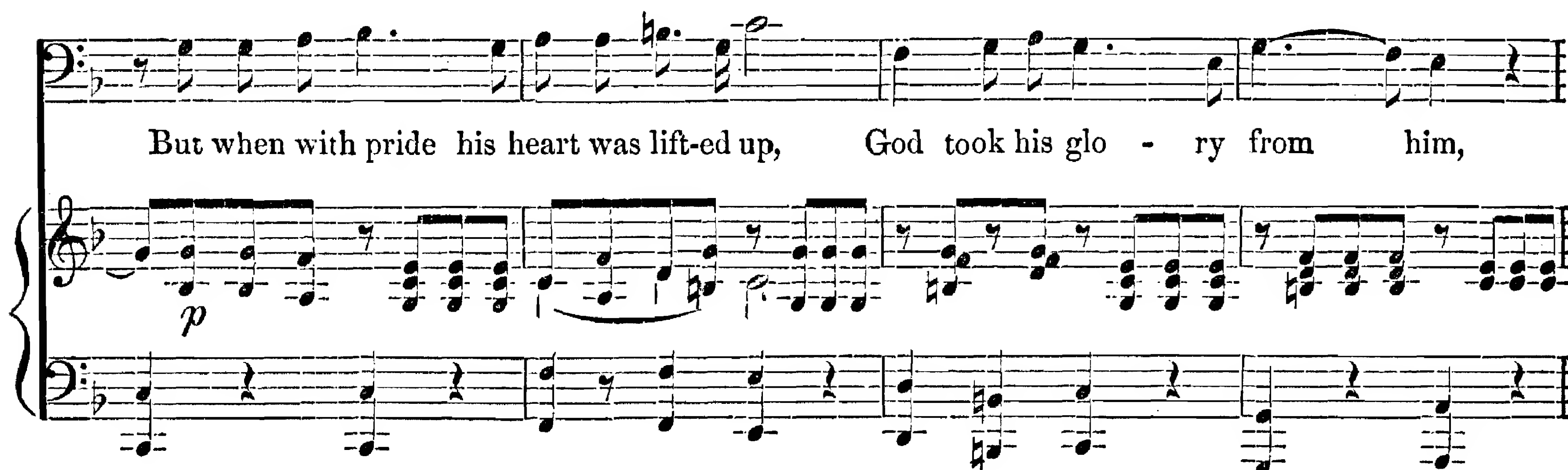
Thy gifts be to thyself, O King! On others, them bestow.

Yet will I read the writ - ing strange, Its hid - den meaning show!



## No. 27. "O THOU KING!"

## AIR AND INTERPRETATION SCENE.

*Andante cantabile.* ♩ = 52.**Daniel.**

*a piacere.* *Tempo.*

this, Hath lifted up thyself against the Lord of Heav'n, And brought the holy ves - sels of his house, To

*rall.*

drink and praise thy gods which see not, hear or know !

*colla voce.* *Tempo.* *tr.*

RECIT. (Chorus rise.)

And therefore was this writing written ; " Me - ne,

*molto agitato.* *ff.* *p.* *colla voce.* *Tempo.*

*Con 8va. ad lib.*

Me - ne ! Te - kel,

*colla voce. Tempo.* *colla voce. Tempo.*

Pe - - res !"

*colla voce.* *Tempo.* *con fuoco.* *f.* *accelerando.*

*ad lib.*

And this is the in-ter - preta - tion :

*molto agitato.*

*ff* *p*

Me - ne! God hath number'd thy kingdom and fin - ish'd it!

*colla voce.* *Tempo.* *Tempo.*  $\text{♩} = 66.$

*lunga pausa.*

**CHORUS.** Sotto voce. (Tenors with Sop. Basses with Altos.) **Daniel.**

Num - ber'd the king - dom! Fin - ish'd the king - dom! Te - kel!

*p* *lunga pausa.* *p* *Molto agitato.*

*ad lib.*

Thou art weigh'd in the bal - ance, and art found wanting!

*colla voce.* *Tempo.*

**CHORUS.** Sotto voce. *lunga pausa.* **Daniel.**

Weigh'd in the balance! Weigh'd and found wanting! Pe - res! Thy

*Tempo.*  $\text{♩} = 66.$  *lunga pausa.*



king - dom is di - vid - ed, And given to the Medes and the Per - sians !

*lunga pausa.*

**CHORUS.** Sotto voce. *pp*

Kingdom divid - ed ! Medes and the Persians ! Number'd and finish'd, Weighed and divided !

*Tempo.* ♩ = 66. *pp* *lunga pausa.*

**Belshazzar. Recit.** *Lugubra.*

Let the scarlet robe be brought, And the roy-al chain of gold.

*Piu moto.*

(Daniel is clothed by Festus.)

Send the messengers abroad, With the fallen King's decree !

*colla voce.* *Tempo.* *p*

**Heralds. *f***

*Allegro Moderato.* ♩ = 126.

Daniel is proclaimed to be Third Ruler in the kingdom!

**CHORUS. (Rise.)**

Hail! hail! Dan - iel! Third Ru - ler of Great Bab - y - lon!

Hail! hail! Dan - iel! Third Rul - ler of Great Bab - y - lon!

*Tempo Mod.* ♩ = 100.

(Chorus seated.)

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

## No. 28. "LIFT UP THY SOUL." ARIA.

*Andantino con espress.* ♩ = 104.

The piano introduction is in A major, 6/8 time. It begins with a treble clef staff containing a whole rest for four measures. The bass clef staff contains a melodic line starting on G4, moving through A4, B4, and C5, with some chromaticism and grace notes. Dynamics include *cres.* and *rall.*

**Nitocris.**

Lift thy soul from out the dust, Shadows are but o'er thy way,

The vocal line is in A major, 6/8 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked *tempo.*

Rise in strength, and faith, and trust, Dark - ness e'er must yield to day;

The vocal line continues the melody. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. Dynamics include *p* and *cres.*

Lost are they who dwell in gloom; Yield - ing weak - ly

The vocal line continues. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *p*.

to its sway, Flow - ers yet for thee will bloom, Charming all of

The vocal line concludes the phrase. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *p*.



grief.... a-way!... .. Ah!..... tempo

*ad lib.*

Let thy heart sus-tain thee now,

*colla voce.*

Be not sore-ly thus oppress, Joy shall brighten all be-low, and

*f*

Morn-ing shall not fail of rest! Morn-ing shall not fail of rest!

*rit.*

*colla voce.*

*Tempo.*

fail not of rest! fail not of rest, fail

*p* *pp* *f*

*p* *pp*

not .. .. of rest.. ..

*ad lib.*

*mf* *colla voce.*

*pp*

## No. 29. "AWAY WITH GRIEF, AWAY! CHORUS, WITH SOPRANO OBLIGATO.

*Allegro con Spirito.* ♩ = 132.

*f*

A-way! A -

*f*

Away! A -

*f*

Away!

Away!

*Allegro con Spirito.* ♩ = 132.

*f*

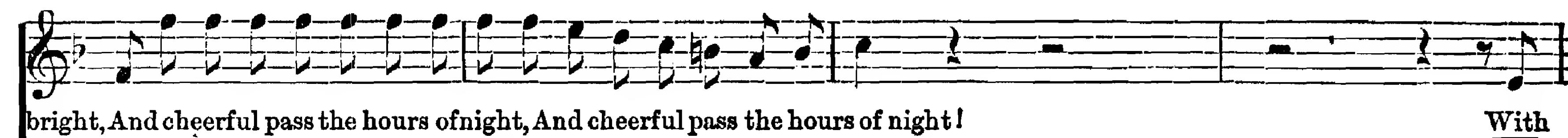
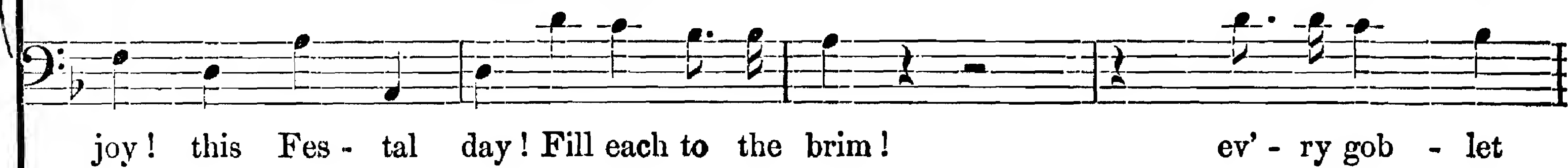
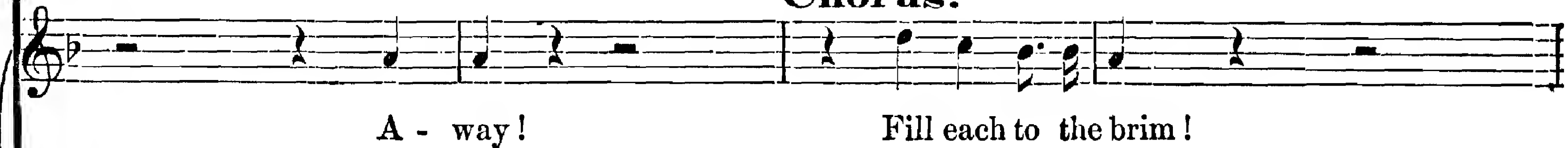
way! with grief, with grief a - way! Enjoy! Enjoy!

way! with grief, with grief a - way! Enjoy! Enjoy!

A-way! a - way! Enjoy! en-joy! en-

A-way! a - way! Enjoy! en-joy! en

*f*

**Antonia.****Chorus.**



## A

feasting and mirth pass the hours of night! Bid

feasting and mirth pass the hours of night!

feasting and mirth pass the hours of night!

*colla 8va. ad lib.*

bur - den and care from us far - depart,

With a

With a

**Belshazzar.** CHORUS.

And jov - ial be with a merry, merry heart, With a

Bid bur- den and care from us far de - part, .....

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart,..... a merry, merry heart, And

.... Bejovial with a merry heart, Bid bur - den and care from us far de-part, .....

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart,..... a merry,merry heart, And

.... Yes, jovial with a merry heart,

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -

jo - vial be with a merry, merry heart, With a merry, merry heart, Aye!

jo - vial be with a merry, merry heart, With a merry, merry heart,

f

rall.

Tempo.

way! Away! with grief, with grief a - way!

way! Away! with grief, with grief a - way!

way! Away! with grief, with grief a - way!

Away! Away! a - way! En -

Away! A-way! a - way! En -



Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

joy! en - joy! en - joy this fes - tal day! Fill each to the

joy! en - joy! en - joy this fes - tal day! Fill each to the

Fill each to the brim, Fill to the brim each goblet bright, And cheerful pass the hours of night, And cheerful pass the hours of

Fill each to the brim! ev'-ry gob - let bright! With

Fill each to the brim! ev'-ry gob - let bright! With

brim! ev' - ry gob - let bright! With

brim! ev' - ry gob - let bright! With feast -

night! With feast - ing and mirth, pass the hours of night, With *ff*

feast-ing and mirth, pass the hours of night, With feast-ing and mirth, pass the hours of night! With *ff*

feast-ing and mirth, pass the hours of night, With feast- ing and mirth, pass the hours of night! With *ff*

feast-ing and mirth, pass the hours of night, With feast- ing and mirth, pass the hours of night! With *ff*

- ing and mirth, pass the hours of night, With feast - ing and mirth, pass the hours of night! With

*accelerando.*

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night! A -

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night! A -

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night! A -

*accelerando.*

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night! A -

feast-ing and mirth, pass the hours of night, the hours of night, the hours of night! A -

*sempre.* *accelerando.*

D

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

way, a - way, a - way, a - way, a - way!

(A clashing of swords and tumult is heard without. Enter Persian soldiers. Belshazzar is slain. *TABLEAU.*)

*p* *Con dolore.*

*p*

*dim* in u - en

do. poco e poco.



## PART IV.

## SCENE FIRST.

An open square in Babylon. Time, early morning. Scaffolding in rear for public execution.

## No. 30. INTRODUCTION. DIRGE.

(Curtain rises with Executioner leaning on his axe, awaiting Guards with Zerubbabel, who slowly enter and place  
Bell in F.

♩ = 66.  
Grave. pp Drums.  
Vio. Wind. Str.

Zerubbabel upon the Scaffold. Shelomith enters, and seeing Zerubbabel about to be executed, rushes past the soldiers

Cor. p Brass. mf (Enter Guards.)

and embraces her husband. They are separated with some delay. The executioner lifts his axe, but the attention

Cor. p Brass. mf (Enter Guards.)

of all is arrested by a loud distant murmur, then a shout, and the work is stayed.)

Cor. p Brass. mf (Enter Guards.)

Musical score for a dirge, page 96. The score consists of six systems of piano accompaniment. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system has a melodic line above the piano part. Dynamics include *mp*, *p*, and *pp*. A fermata is present at the end of the first system. A second melodic line appears above the piano part in the fourth system. A fermata is present at the end of the fourth system. A third melodic line appears above the piano part in the sixth system. A fermata is present at the end of the sixth system. The score ends with a double bar line.

NOTE. — If the Dirge is found too long, close at the \*.

## No. 31. "HUZZA! HE COMES!" CHORUS.

*Allegro vivace.* ♩ = 112.  
Behind the scenes.

The first system of the musical score shows a piano accompaniment in 6/8 time. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note pattern. A drum part is indicated by a series of vertical strokes in the bass line.

(Chorus of Jews and Soldiers behind the scenes)

The second system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter with the word "Huz-" and are followed by a piano accompaniment that includes a drum part. The piano part is marked with dynamics: *mf* (mezzo-forte) and *f* (forte).

The third system of the musical score continues the chorus. The vocal parts enter with the words "za!.... huz - za!.... huz - za!... Huz - za! He comes! The Conqueror comes!". The piano accompaniment includes a drum part and is marked with dynamics: *ff* (fortissimo) and *f* (forte). A stage direction is included: (Enter Cyrus, Generals, and Persian Soldiers from one side of stage, who release Zerrubbabel. Daniel, heading a party of Jews, rushes in from the opposite side and brings Zerrubbabel to the front.)





Bab - y - lon shall fall!..... Huz - za! We're free! For - ev - er are free!

Bab - y - lon shall fall!... .. Huz - za! We're free! For - ev - er are free!

A



Happy now are all! Swell the chorus from sea to sea, For God His pow'r hath

Happy now are all! Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the chorus from sea ..... to sea, For God His pow'r hath



shown. Judah's children will now be free, Their land again shall own! Their

shown. Ju - dah's children are free, Their land again shall own! Their

shown, Ju - dah's children are free, Their land again shall own! Their

shown, Judah's children will now ..... be free, Their land again shall own!

land again shall own! Their land again shall own!.....

land again shall own! Their land again shall own!.....

## B

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall! ... Huz-

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall!... Huz-

- za! We're free! For - ev - er are free! Hap-py now are all!.....

- za! We're free! For - ev - er are free! Hap-py now are all!.....

*Tempo.* ♩ = 112.

1. 'Twas God . . . . . who gave command! From  
 2. We trust - - ed His own hand! Clear

1. 'Twas God . . . . . who gave command! From  
 2. We trust - - ed His own hand! Clear

*Tempo.* ♩ = 112.

**SOPRANOS & ALTOS.**

Him . . . . . was strength to fight; The ty - - - rant now lays  
 shone . . . . . His prom - ise bright; The foe . . . . . could not with-

**TENORS & BASSES.**

low! . . . . . His peo - ple free shall go, For God de - fends the right! . . .  
 - stand . . . . . Our true de - vo - ted band, For God de - fends the right! . . . . .



## No. 32. "WE WILL GIVE THANKS!"

## CHORUS FINALE.

*Allegro Vivo.* ♩ = 80.

Piano introduction in B-flat major, 2/2 time. The music is marked *f* (forte). It consists of two staves: a treble staff and a bass staff. The melody is played in the treble staff, and the bass line is in the bass staff. The tempo is *Allegro Vivo* with a quarter note equal to 80 beats per minute.

## CHORUS.

Chorus section featuring vocal parts and piano accompaniment. The vocal parts are in B-flat major, 2/2 time. The piano accompaniment is in the same key and time. The lyrics are: "We will give thanks un - to thee, O Lord, we will sing thy prais - es for - ev - er and ev - er - more, We will sing thy". The piano part includes a *f* (forte) marking.

Continuation of the chorus section. The vocal parts are in B-flat major, 2/2 time. The piano accompaniment is in the same key and time. The lyrics are: "prais - es for - ev - er and ev - er - more, We will sing thy". The piano part includes a *f* (forte) marking.

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - - - - er - more ; for - ev - er,

gods will we sing praise to thee ; e - ven before the

gods will we sing praise to thee ; e - ven before the

**B** *ff*

gods will we sing praise to thee ; We will give

*ff*

gods ..... will we sing praise to thee ; We will give

for - ev - er ; We will give

*ff*

thanks un - to thee, O Lord, We will sing thy praises for -

thanks un - to thee, O Lord, We will sing thy praises for -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er - more, will we sing praise, for - ev - er, ev - er - more, for -

*8va. lower. ad lib.*

more; We will sing thy prais - es for - ev - er and ev - er - more.

more; We will sing thy prais - es for - ev - er and ev - er - more.

ev - er, ev - er,



*C*

*p*

We.... will wor - ship to-ward thy ho - ly tem - ple,

*p*

We... will wor - ship to-

*mf*

We will praise thy name for thy lov - ing kindness,

*mf*

- ward thy ho - ly tem - ple, We will praise thy name for thy lov - ing kindness,

*p* *D*

We will praise thy name for thy lov - ing kindness, And for thy truth,

We will praise thy name for thy lov - ing kindness, And

for thou hast mag - ni - fied thy word a - bove thy ....

for thy truth, for thou hast mag - ni - fied thy word a - bove thy

name; And for thy truth, For

name; And for thy truth, For

thou hast mag - ni - fied thy word a - bove thy .. name.

thou hast mag - ni - fied thy word a - bove thy name.

E $\sharp$ 

We will give thanks un - to  
 We will give thanks un - to  
 thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -  
 thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -  
 more; We will sing thy prais - es, for - ev - er and ev - er - more,  
 for - ev - er,  
 more; We will sing thy prais - es, for - ev - er and ev - er - more,  
 for - ev - er,



**F**

e - ven before the gods, will we sing praise to thee ; We will

e - ven before the gods, will we sing praise to thee ; We will

e - ven before the gods, will we sing praise to thee for - ev - er ; We will sing

sing, We will sing, Yea, thy prais - es, for -

sing, We will sing, Yea, thy prais - es, for -

praise for - ev - er, we will sing praise for - ev - er, Yea, thy prais - es for -

**G**

ev - er and ev - er - more ; give thanks to thee, will sing thy

ev - er and ev - er - more ; give thanks to thee, will sing thy

ev - er and ev - er - more ; we will give thanks to thee, and we will sing thy

praise for - ev - er, ev - - - er - more, We will give

*poco. accelerando.*

praise for - - ev - - er, ev - - er - more, We will give

praise for - - ev - - er, ev - - er - more, We will give thanks, and

*8va. ad lib.*

*ff poco. accelerando.*

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

we will praise thy name, thy name for - ev - er - more, for - ev - er - more, for - ev - er -

*Adagio.* *f* more, for - ev - - - - - er - - more. (Tableau Finale.)

more, for - ev - - - - - er - - more.

*Adagio.* *f*

# Books for the use of Musical Societies, Glee Clubs, Chorus or Quartet Choirs, and Congregations.

## THE ORATORIOS. BEAUTIFUL OCTAVO EDITION.

CREATION. Haydn.....	\$ .80
MESSIAH. Handel.....	.80
ISRAEL IN EGYPT. Handel.....	.80
JUDAS MACCABÆUS. Handel.....	.80
SAMSON. Handel.....	.80
ST. PAUL. Mendelssohn.....	.80
ELIJAH. Mendelssohn.....	1.00
ATHALIA. Mendelssohn.....	.80
STABAT MATER. Rossini.....	.65
WOMAN OF SAMARIA.....	1.00
DAVID.....	1.00
ELI.....	1.60
MOSES IN EGYPT. Rossini.....	2.25
NAAMAN. Costa.....	1.25
PASSION MUSIC. Bach.....	1.25
PRaise TO GOD. Bristow.....	2.25
ST. PETER. J. K. Paine.....	1.60

The same are furnished, with more expensive binding, at a moderate advance on the above rates.

## CANTATAS.

Well proved Classical Works, worthy of practice in any Musical Society.

AS THE HART PANTS. (Ps. xlii.) Mendelssohn.....	\$ .40
COME, LET US SING. (Ps. xciv.) Mendelssohn.....	.40
HYMN OF PRAISE. Mendelssohn.....	.60
NINETY-EIGHTH PSALM. Mendelssohn.....	.60
SPRING. From Haydn's Seasons.....	.50
SONG OF THE BELL. Romberg.....	1.00
MORNING. Reiss.....	.50
ST. CECILIA'S DAY. Van Bree.....	1.00
MAY QUEEN. Bennett.....	1.00
HEAR MY PRAYER. Mendelssohn.....	.40
WALPURGIS NIGHT. Mendelssohn.....	.80
TRANSIENT AND ETERNAL. Romberg.....	.38
MIRIAM'S SONG. Schubert.....	.50
BELSHAZZAR. J. A. Butterfield.....	1.00

PRODIGAL SON. Sullivan.....	1.00
PRaise OF FRIENDSHIP. Mozart.....	.38
FORTY-SIXTH PSALM. D. Buck.....	.80
FESTIVAL CANTATA. E. Thayer.....	1.00

More expensive binding at a slight increase on the above prices.

## EASY CANTATAS.

Also fit for the use of Musical Societies, and especially suited to those just commencing. Also excellent for the practice of Choirs and Singing Classes.

BELSHAZZAR'S FEAST. G. F. Root.....	\$ .50
DANIEL. Root and Bradbury.....	.50
ESTHER. Bradbury.....	.50
PILGRIM FATHERS. Root.....	.50
FLOWER QUEEN. Root.....	.75
HAYMAKERS. Root.....	1.00
PICNIC. Thomas.....	1.00
QUARREL AMONG FLOWERS. Schoeller.....	1.00
BURNING SHIP. B. F. Baker.....	.35
SPRING HOLIDAY. Converse.....	.75
WINTER EVENING'S ENTERTAINMENT. Cull.....	1.00
THE CULPRIT FAY. (For ladies' voices.) Ensign.....	1.00
STORM KING. B. F. Baker.....	.38
TWIN SISTERS. (For Soprano and Alto.) H. Saroni.....	.50
FAIRY BRIDAL. Hewitt.....	.50
MUSICAL ENTHUSIAST. Hewitt.....	.50
BOOK OF CANTATAS. Root and Bradbury.....	1.50
FESTIVAL OF THE ROSE. J. C. Johnson.....	.30
INDIAN SUMMER. " ".....	.30
CHILDREN OF JERUSALEM. " ".....	.30
FLOWER FESTIVAL ON THE BANKS OF THE RHINE. J. C. Johnson.....	.45

## MASSES.

All that are published. Have Latin and English words. Also excellent practice for Societies and Choirs, and are growing yearly in favor.

BETHHOVEN'S MASS IN C.....	\$ .65
BORDESES MASS IN F.....	.65

CONCONE'S MASS IN F.....	.65
FARMER'S MASS IN B FLAT.....	.80
GOUNOD'S MESSE SOLENNELLE.....	.80
GUIGNARD'S MASS.....	1.00
HAYDN'S 7th and 8th MASSES, each.....	.65
HAYDN'S 1st, 2d, 3d, and 4th MASSES, each.....	.80
HAYDN'S 6th and 16th MASSES, each.....	1.00
DE MONTY'S MASS.....	.65
MOZART'S 1st MASS.....	.60
MOZART'S 12th MASS.....	.80
MOZART'S 15th (REQUIEM) MASS.....	.65
MOZART'S 2d, 7th, and 9th MASSES, each.....	.65
MERCADANTE'S MASS (three voices).....	.75
NIEDERMEYER'S MASS IN D.....	1.25
ROSSINI'S MESSE SOLENNELLE.....	1.60
WEBER'S MASS IN E FLAT.....	.65
WEBER'S MASS IN G.....	.60
SOUTHARD'S MASS IN F.....	.38
SOUTHARD'S SHORT MASS IN D.....	.38
STEARNS'S MASS IN A.....	1.50
THAYER'S MASS, No. 1.....	2.00
LAMBILLOTTE'S MASS IN D.....	2.50
ZIMMER'S MASS.....	2.00

The above books vary in binding. The price of the edition most used is given. More expensive binding will cause a slight change in price.


## CHORUS BOOKS.

BOSTON ACADEMY COLLECTION OF CHORUSES.....	\$2.50
CHORUS WREATH (Sacred and Secular).....	1.50
CONVENTION CHORUS BOOK.....	.60
CHORALIST (in 23 Nos.) each.....	.15
NATIONAL CHORUS BOOK.....	1.50
NEW ORATORIO CHORUS BOOK.....	1.38
PEACE JUBILEE CHORUS BOOK (1869).....	.50
SACRED CHORUS BOOK. White and Gould.....	2.50
WORLD'S PEACE JUBILEE CHORUS BOOK (1872).....	.75

C. H. DITSON & CO., N. Y.

OLIVER DITSON & CO., Boston.

LYON & HEALY, Chicago.

 A Catalogue, describing the above, and about 1,000 other Books published by Oliver Ditson & Co., will be sent free, post-paid, on application.



**UNEXCELLED! UNEQUALLED! AHEAD OF ALL COMPETITORS!**

# THE



THIRTY THOUSAND COPIES A

**PUBLIC**

## A worthy companion of the

The plan of the book, as it suggests the elaboration of this plan, Mr. C., who contains not only a useful and well-ordered needs of the learner.

**FOR WHICH IT WILL BE MAILED POST-PAID.**

**It is a Catalogue, describing the above, and about 950 other Books published by Oliver Ditson & Co., will be sent free, cost-paid, on application.**